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of making one window look like forty, which it ought if it were made the most of, instead of making forty look like one, as he has here.

Mr. Swain Gifford had several drawings here which were good in his old way, and Mr. Samuel Colman several that were good in a new way, more transparent than we are used to seeing this well-practised artist's work. And the works of the stand-bys of the Society, Messrs. Nicoll and Smillie, showed at least no relaxing of skill, if no new mode of study. On the whole, the exhibition showed a general upward tendency, to borrow a phrase from prosperity in more purely mercantile quarters.

CLARENCE COOK.

HINTS TO YOUNG ARTISTS.

PRESIDENT HUNTINGTON'S TALK TO THE STUDENTS OF THE NATIONAL ACADEMY OF DESIGN.

THE President of the National Academy in New York gave recently some excellent advice to the students. The following abstract of his remarks may be read with profit by students throughout the country:

"Drawing is, of course, the foundation on which all depends. To it you should be mainly devoted in the beginning, and never cease to study it. Accustom yourselves to the use of the palette early. There is a certain knack which cannot be acquired later in life. Painting from casts is an excellent practice. For this, three colors only are necessary—white, raw umber, and black. A very little raw umber with the white will give the general hue of the cast; black and white will give the cool tint between the light and shadow, and the shadows can be finally warmed if they require it by a slight glaze of raw umber. The close imitation of bas-reliefs with this palette is very pleasant and profitable. Paint solidly, with a full brush, impasting the lights and gradually diminishing the body of color as you go into the shadow.

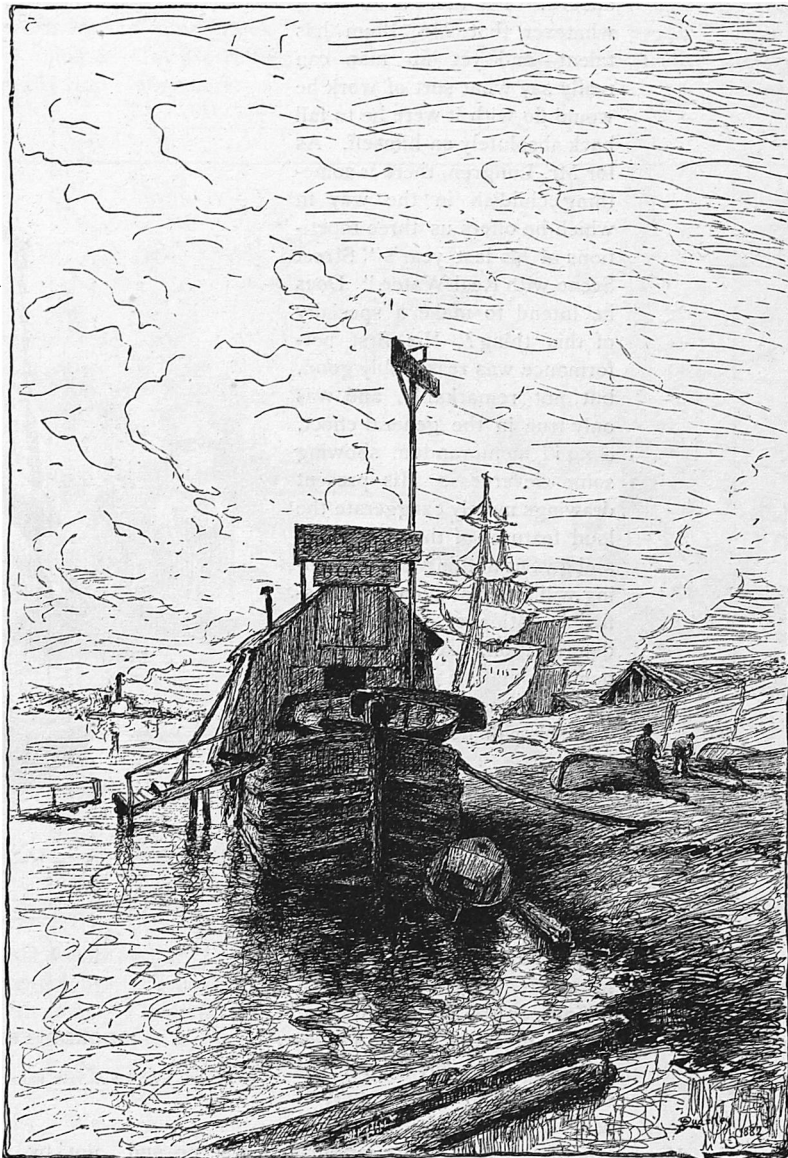
method you will gain facility with the palette while learning to draw.

"The next step is still-life painting, as of fruit,

take more of gray, the masses of light will be yellow ochre and vermilion with more or less of white, and the high lights of the same tints much lightened, and sometimes slightly dashed with a little cobalt. Before the solid tints are put in, the head or figure should be made out in light and shadow by a thin rubbing, say brown red and cobalt, or black, vermilion, and yellow ochre, or black with vermilion and burnt umber. If this rubbing or 'frotte' is made rather rich and dark but thin, and the lights preserved, warm colors may be solidly painted over it, and by crushing them over the warm dark half-tints a gray is produced without the use of blue. This is the process described as that of Couture and of many French and Belgian artists. Couture used Naples yellow and vermilion for the lights, cobalt and Naples yellow for the light shadows, cobalt and brown red for the deeper shades—afterward, as it became 'tacky,' brushing lightly a little vermilion (and sometimes madder lake, I think) into those olive shadows, giving them blood and vitality.

"The second method is the gradual approach. At first the general effect is made out with solid color, but faint and gray, as a man appears in a fog. The shadows should be kept broad and less dark than it is intended to make them at the last. The lights also may be lower; the whole should be modelled in half-tint and with a slight tinge only of the local color. At each sitting strengthen, enrich, and deepen, and at the last use the warmest and richest transparent colors in the shadows, and add vigor and life by resolute touches, bringing out the character with all the force and brilliancy you see in nature. This was the process of Gilbert Stuart, of Vandyck in the majority of his portraits, of Correggio, and occasionally of Titian. The excess or extravagance of this method is to model at first in black, blue, and white, without color, depending on scumbling and glazing

for the hues of nature. Sir Joshua Reynolds painted many of his pictures in this way, and as he used



"A RIVERSIDE ANTIQUE." BY A. QUARTLEY.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE AMERICAN WATER-COLOR SOCIETY'S EXHIBITION.

utensils, drapery, and the like. Shells with their delicate colors and fruit with its richness and variety form

admirable objects of study. The closest imitation should be your aim. Leave tricks, touch, process, spirited handling, and so on, to come by experience. In simple sincerity strive to make an absolute reproduction of the objects before you. For a palette all you need will be permanent blue, white, yellow ochre, raw sienna, vermilion, Indian red, lake, Antwerp blue, burnt sienna, burnt umber, and ivory black.

"For painting portraits or the human figure there are several methods, differing much, but all practised with success by eminent artists. The first is the method called 'a la prima,' that is, 'at once.' A palette similar to that for still-life painting may be used, with the addition of brown red, and asphaltum. The tints of the flesh with their proper strength, lightness, and darkness, should be put in their places at once; usually a few tints are mixed on the palette matching the complexion of the



"OFF DUTY." BY T. DE THULSTRUP.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE AMERICAN WATER-COLOR SOCIETY'S EXHIBITION.

Every finished picture in oil should have this property of bas-relief. By a faithful practice with this simple

model. Brown red, cobalt, and white will give the general hue of the shadows, the half-shadows will par-



"TEACHING THE MOCKING-BIRD A NEW TUNE."

BY P. B. HAAS.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE AMERICAN WATER-COLOR SOCIETY'S EXHIBITION.

fugitive colors on the surface, such as carmine and gamboge, his glazings have faded and the cold begin-

ning is left. But even in this state they are full of beauty and refinement. An interesting example of this treatment may be seen in the Lenox Library in the portrait of Kitty Fisher by Reynolds.

"In the third method we have the tints fresh, bright, even crude, the local colors slightly exaggerated and laid in patches side by side without blending; when thoroughly dry they are sobered and united by neutral glazings. This process unites brilliancy, depth, solidity, translucency, and harmony, and is thought by Couture to be the usual method of Titian, so far as the freshness and crudeness of the under-painting and the toning by neutral glazings are concerned, but not as to the exaggerated tints. Titian, however, varied his processes. Two pictures by him were transferred to new canvases in Paris, and one of them was found to have been prepared with gray and the other with a dull red. His solid impasto was sometimes of pearly and creamy tints—at others of a rosy hue inclining to gray. His flesh was finally broad, simple, and generalized, in whatever way he began. Paul Veronese, on the contrary, touched the exact tint with marvellous certainty and spirit at once. He is the great example of painting 'à la prima.' Rubens's process belongs to the method of clear, brilliant, and distinct tints, laid side by side, with the added practice of painting on a very light ground and using varnish in his solid impasto, and the richest transparent colors for the shadows from the beginning to the end, so that his works gleam like stained glass and are all adrip with a luscious juiciness."

AN ENGLISH TEACHER'S ADVICE.

PROFESSOR W. B. RICHMOND gives the following excellent advice to art students: "I would advise any young man who proposes to succeed in his profession never on any plea whatever to be without a pencil and a book. Never omit making a note of any impressive scene in your notebook on any chance whatever; if you see a face which strikes you, draw it; if you see a piece of scenery which impresses you, make a note of it; omit nothing; keep your pencil in your hand, and you will become an artist. Draw from nature on every possible occasion; draw your friends under any influence; draw them when they are not looking, and draw them with some definite expression. Use your memory above all. Do not think that it is necessary always to have a thing stuck up in front of you, but try to get the impression of it in your mind, and you will find as time goes on that your memory will have acquired such precision that you will be able to compare that which you have been doing from memory, and without copy before you. I would also recommend that you should model. Buy a pound of beeswax, add oil, and put it into a hot caldron. If you wish to color it, add vermillion. Mix this up together and you have a material with which you may model almost anything. Wax is not at all fragile, and does not require any wetting like clay, but it may easily be softened at any time by the mere warmth of the hand, so that a person may do a little bit at a time, at his leisure."

PHOTOGRAPH PAINTING IN WATER-COLORS.

I.

AT the request of many new subscribers who are unable to avail themselves of the instructions on this subject published in early numbers of THE ART AMATEUR, we begin in this number another series of

clear; that the background be free from blemishes, or black and white spots; for it is indispensable that a beginner should have every facility afforded him in the choice of good impressions. A really good photograph ought to bear a close resemblance to a fine mezzotint engraving; but, for the purpose of coloring, it should not be quite so dark. Photographs of fair persons must of necessity be light, but it is of less consequence where the complexion is dark or ruddy.

The heavy dark tints which prevail in some photographs are badly adapted for fair-complexions, as considerable difficulty is experienced in working the gray tints over them; indeed, the only way left for the artist is to lighten them up with a little body-color, than which nothing can be more objectionable, because all gray and pearly tints ought to be purely transparent, so that the flesh color may be seen under them. When the complexion is dark, the difficulty is considerably lessened; for upon the application of the warm colors, these heavy photographic tones decrease in depth, and assume a color which is not badly adapted for finishing the pearly tints upon. Women's and children's portraits should always be lighter in the shadows than the masculine head, for the purpose of giving that softness which is their characteristic; painters usually throw more light upon them than they do upon the male head, which is better suited to a depth of shadow. Heads of aged persons, of both sexes, should likewise be placed in a full or high light, as it tends to soften and subdue the prominent markings of age.

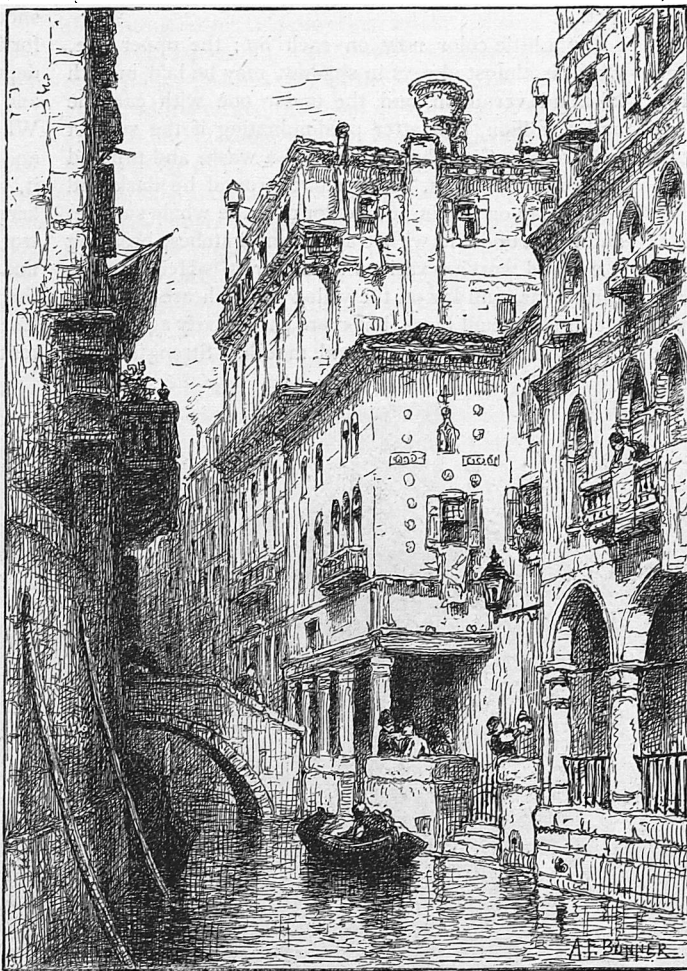
Always have a duplicate copy before you while at work to refer to, and assist in keeping the resemblance; but if possible get the original of the photograph to give you two or three sittings, so that you may copy the colors from life, for it must be evident to every one that a good portrait cannot be produced unless nature be taken for the model.

In photography, "color," as it respects resemblance, is not insisted upon half so much as it ought to be; the majority of exhibited specimens being painted entirely from description, are therefore portraits of persons whom the artist never saw; and, although to the uneducated eye they may seem very pretty, yet, in the estimation of judges, they are of little account, being only a shade or two above colored prints; whereas a photograph ought to approach as near as possible to a miniature, and lose its photographic appearance entirely. It is not merely giving it a flesh wash, and putting a little color on the cheeks, lips and hair, that constitute it a colored picture; for you will observe that by doing so you have all the shadows and middle tints *under* instead of all being *upon* the flesh.

It is therefore evident that you must first paint the flesh, thereby partially obscuring the photographic tones and shadows, and *upon* it lay the shadows, grays and pearly

tints, as they really do occur in nature—all, in point of color, widely differing from the photographic shades.

If you have never attempted anything from the life, procure a photograph from an oil or crayon portrait, and proceed to copy the various tints as they appear in

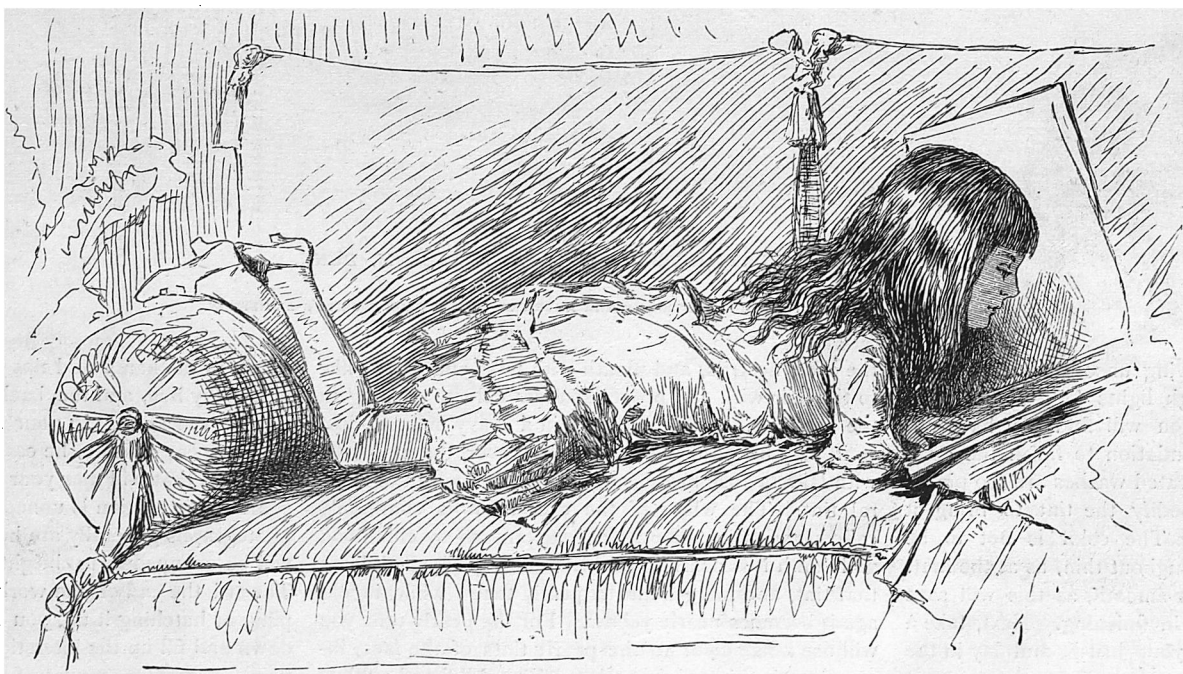


"PALAZZO WIDMANN, VENEZIA." BY A. F. BUNNER.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE AMERICAN WATER-COLOR SOCIETY'S EXHIBITION.

hints on the coloring of photographic portraits, and their accessories, using as a basis A. N. Rintoul's excellent little book devoted to this subject.

Choose a light photograph for coloring in preference to a very dark one, as the former shows up the tints to



"MORNING PASTIME." BY C. D. WELDON.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE AMERICAN WATER-COLOR SOCIETY'S EXHIBITION.

greater advantage; and let the general hue be gray, inclining to black in the shadows, as it is a much better ground for supporting the local color than the dark chocolate ones which so much abound. See that it be well defined; that the shadows and middle tints are